their robes, their armour, weapons, and plate, and upon all the artificial wants of a vast voluptuous nation.

Their cities in time became of wonderful magnificence. Nineveh was one of the most extensive and celebrated. A description of Babylon may probably give us the most perfect idea of the gigantic grandeur of their undertakings. Babylon was situated upon the banks of the river Euphrates, in an immense plain of fat rich soil, intersected by long, straight canals, bordered by lofty poplar or lime trees. Its area was about 60 miles, and an exact square, enclosed by walls every way prodigious, 350 feet in height, and 87 feet in thickness, built of brick, cemented by bitumen, a glutinous slime arising out of the earth, binding far stronger than lime, and even growing harder than the bricks or stone. Exterior, and lined, was a vast ditch, and the earth dug in forming it composed the bricks. On every side of this square were 25 gates, 100 in all, of solid brass; with towers 10 feet above the wall. From each gate in this great square went 25 streets in straight lines, being 50 streets, each 15 miles long and 150 feet broad, crossing from gate to gate at right angles, cutting the city into 676 squares; around these squares were built the houses, detached, and three or four stories high —their fronts richly decorated. The hollow of the square was as gardens, or open space, not building; thus, half the area of the city formed pleasure grounds; the river ran through the city bordered by quays and a wall, having brazen gates to each street, and steps to the water; and a kind of tunnelling covered the river for three miles: the plan of erecting this singular structure is on record, and deserves our attention. The snow melting on the mountains of Armenia caused, in summer, the Euphrates to overflow the country, much as the Nile does Egypt; to preserve the city, an immense lake was dug, and canals connecting it with the Tigris; when this was ready the course of the river was turned into it, and subsequently the lake remained as a reservoir to supply the canals, which, intersecting the immense plains, fertilized the country all the year. The bottom of the river was sandy, and to secure for the arches a firm foundation, large stones were bound together by chains and melted lead; the immense structure was then erected, and the channel throughout the city lined with brick. At either end of this bridge was a palace, connected by a tunnel, built under the bed of the river. Near the old palace stood the Temple of Belus, and to the new one was attached the hanging gardens. The latter surrounded by three concentric walls, seven miles in circumference; considerable space existed between each wall, and they were adorned by an infinite variety of sculpture and ornament, —one represented Semiramis on horseback, throwing her javelin at a leopard, and her husband, Ninus, piercing a lion. These works of art must have been in relievo, and a knowledge of their existence is highly interesting. The hanging gardens of all these mighty structures became the most celebrated; they contained a square of 400 feet each way, and were carried up in a succession of decreasing arched terraces to a level with the city walls; stairs ten feet wide led from terrace to terrace, flat stones were laid upon the arches, then rushes, floated in bitumen, and two rows of brick covered by thick sheets of lead, upon which lay the mould of the garden, so deep that the greatest trees might take root; groves, plants, and flowers adorned the gardens, and an engine was contrived to raise water for their use; in the spaces between the supporting arches were spacious apartments commanding magnificent prospects. The Temple of Belus was a prodigious tower, used for worship and for astronomical purposes, for which the people were famed. The riches of the temple are described as immense, consisting of statues, tables, censers, cups, and various sacred vessels, mostly of pure gold, and richly wrought. Of the extent and magnificence of these cities there can be no doubt, and it is equally certain that a people so powerful and luxurious would as far as possible embellish their manufactures with elaborate workmanship; slight traces remain to guide our inquiries, but from the unvarying habits of the Eastern nations we may presume the many beautiful fabrics of India to have descended from them; rich carpets and woven shawls of elaborate design remain a staple commodity of Persia. Their silver and arms are skilfully worked and elaborately inlaid in intricate and often exceedingly elegant patterns. The existing architectural edifices and interior decorations of India are full of peculiar beauty, and deserve our attentive consideration: the design is made to produce effects not known elsewhere, and we must regret the deficiency of popular acquaintance with their detail and ornamental disposition.

With Egypt and Egyptian art we are better acquainted; its prodigious edifices stand at this day attesting the truth of what might otherwise be considered fabulous: the pyramids, labyrinth, and mighty temples. Egypt was an extraordinary country; two narrow strait lines of vivid green bordered the river; mountains on one side, desert on the other, with a cloudless canopy of deep blue sky. The popular habits and architecture partook of the stern unchangeable colossal character of the country; all art was imbued with the feeling; their statues received an ideal god-like expression; every head alike and the same in sentiment, whatever the action of the body. This remarkable trait was adopted and carefully preserved by the Greeks: the trunk was moulded perfect, yet but one unvarying expression of feature marked the embodying of poetical symbols in stone. The head of the Memnon in the British Museum is full of beauty, and is one of the finest known. Their Temple of Karnac covered forty acres; ten acres occupied with buildings, and its approaching avenue of colossal sphinxes one mile in length. It is considered that these vast spaces were not solely devoted to the priesthood: the Pharaoh himself probably residing there, upon the broad terraces which such vast buildings afforded, raised in the air, removed from vermin, inundations and annoyances, to which the inhabitants were peculiarly subject; the Arab villages are placed upon them at the present day. This Temple Palace was approached by an avenue of sphinxes, and the Pylaw were seen from afar raising a vast front of uniform surface; upon one was engraved, in square sunk lines, the Pharaoh's warlike attributes, battles and sieges; upon the other his peaceful attributes and sacred duties. The first court was of immense extent; there, under a colonnade, the king sat in judgment; the sculpture and paintings of the ceiling being appropriately designed to symbolize the passage of the soul through human vicissitudes to final judgments. The columnar grove came next, 325 by 266 feet, being a luxurious cool waiting-hall for the whole court: above was a paved surface, upon which buildings of wood were erected, and concealed by the external face of the temple walls. They were very extensive, and called the ivory palaces, habitations of cedar and sandal wood, where the Pharaoh might be glad, and live exempt from inconveniences of the nether world. Design must have entered largely into the construction, embellishments, and ordinary service of the Egyptians; we know the son was bound to follow the trade of his father, that manufacturing arts were fostered, and the higher arts diligently though peculiarly cultivated. The design and execution of single colossal figures, also, the sphinxes, are full of fine artistical feeling; usually, they emblematically represented kings. The two lions in red granite, given by Lord Prudhoe to our Museum, were sculptured 3,000 years ago, and are remarkable for their treatment being in many points equal to the best efforts of Grecian art. The working of so hard and unkind a material displays a knowledge of anatomy and other great principles of sculpture truly surprising: they must also have required excellent tools. Basso relievos were frequent, and art appears to have been in its highest excellence about 800 B.C.; after which, the great principles of design were lost amid exuberance of ornament; which, as in Greece and Italy, at all subsequent times, accompanied a decline of the arts.

In the description of their festivals, with the vessels and ornaments used, we arrive at some little notion of the ordinary applications of art to manufacture. Take the inauguration of Ptolemy, 300 B.C., when Egypt was at an extraordinary height of grandeur and power; it is one of the most celebrated solemnities of ancient history, and is fully described in Rollin's "Alexander's Successors;" we find separate processions and decorations, emblematical of each god; priests, troops, and multitudes of persons, clothed in robes of varied colours of purple, deep red, and saffron, brocaded habits and rich embroideries of gold thread; elaborately wrought and sculptured plate, to an immense extent; cups set with jewels, and profusion of rich manufactures. The ambition of the king upon such occasions was to display the greatest possible amount of treasure; during the games which succeeded, forty-three crowns of gold were given to the victors.

Just glancing at Tyre, the abode of those haughty and voluptuous merchants, kings of the sea, whose riches accumulated by dealing in all the fabrics of the East, and whose bales would discover the embroidered Tyrian wool, we pass to the most celebrated and illustrious nation of the world—Greece; the favoured of climate and geographical position. Wars and admixture with the great contemporaneous nations, especially the Persians and Egyptians, may in a great measure be considered to have introduced the Arts to her in considerable advance. Her laws, institutions, chariot-races, games of the gymnasium, and all others, of which they were passionately fond, were directed to exalt the mind and refine the understanding, rendering it capable of appreciating and desirous of obtaining the highest perfection in fine art; civilization had just arrived at that state when the manners of men become polished, without ceasing to be natural, and consequently their attitudes and gestures expressive and emphatical, without degenerating into coarseness or violence. The Greeks were idolaters, and their love of beauty was a principle of their religion; the more beautiful a face or form could be rendered, the greater chance of the artist receiving the present blessing and immortal honours of the gods; beauty was so much prized among this acute and highly gifted people, that all those possessing it were ambitious of making it known through great artists to the world; statues were erected to the most beautiful children, and the Lacedemonian women kept in their bed-rooms models of the finest forms. The philosophers recommended to all classes the study of art, and the government seconded those recommendations; the priests found the religious feeling rendered more acute by painting and sculpture; and the authorities discovered that, by commemorating great national events in temples and public halls, they gave an additional impulse to the ardent emotions of patriotism; add to these, the natural inherent genius of the people, and we find in result those miracles of perfection of Art upon which the world continues to gaze with almost incredulous wonder.

In Pericles, unbounded magnificence, and a spirit of sublimity was united with equal taste and judgment; he determined that a temple should be erected to Minerva, excelling in every refinement, beauty and costliness, which the advanced state of the arts could supply. In this spirit the Parthenon was built, and enriched with the most perfect specimens of sculpture that art ever produced; exhibiting a display of constructive knowledge of the human figure, skill in execution, and effect of design, unparalleled. (The drawings upon the walls are after the equestrian frieze.) The Greeks did not alone confine themselves to stone or bronze for sculpture; the Olympian Jupiter, at Elis, was of gold and ivory, 60 feet high, the eyes of precious stones; and the Minerva of the Parthenon, 40 feet high, made of ivory, and the ornaments of gold, both of exquisite workmanship. When this temple was built 500 B.C. art was at its zenith, and the most celebrated sculptors contended for the honour of its embellishment. The Greeks were consummate masters of effect, and by a wall, prevented a clear view of their temples being obtained until the spectator came within a certain range, and then the temple was approached upon its *angle*, displaying the architecture and embellishments in the finest point of view.

The Greek mind became enlarged and enriched by science and literature, and versed in all the arts of civilized life and elegant accomplishments. The greatest men of mighty nations listened to Athenian philosophers, and long after her subjugation to Rome did she support this superiority. Her coins, intaglios, and medals, for ages, were remarkable for their beauty and intelligence; and her bronzes are the finest in existence. A constant demand existed for sculptors, by cities and warriors desirous of propitiating their gods,

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